

FORTYSECOND EDITION.

*Dedicated to the Rev C.H. Pilkington, M.A.*

# BEHOLD I BRING.

An Easy and Effective

## ANTHEM FOR CHRISTMAS.

COMPOSED BY

# CALEB SIMPER.

Organist and Choirmaster of St Mary Magdalene's Church,  
WORCESTER.

*Ent. Sta. Hall.*

*Price 3<sup>d</sup>*

*Also, by the same Composer.*

EASY AND EFFECTIVE EASTER ANTHEM, "HE IS RISEN" ..... 3<sup>d</sup>  
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## BEHOLD I BRING.

LUKE II. V 10.  
 ISAIAH IX V 6.  
 MATTHEW I V 21.  
 LUKE II V 14.

CALEB SIMPER.

*Maestoso.*

TREBLE.

ALTO.

TENOR.  
(*give lower.*)

BASS.

M.M. ♩ = 126.

ORGAN.

*ff*

*PLH.*

*ff rit:*

*a tempo.*

Be - hold! Be - hold! I bring you good ti - dings, good

*a tempo.*

Be - hold! Be - hold! I bring you good ti - dings, good

*a tempo.*

Be - hold! Be - hold! I bring you good ti - dings, good

*a tempo.*

Be - hold! Be - hold! I bring you good ti - dings, good

*a tempo.*

*oves.*

ti-dings of great joy, which shall be to you, and all peo-ple.

ti-dings of great joy, which shall be to you, and all peo-ple.

ti-dings of great joy, which shall be to you, and all peo-ple.

ti-dings of great joy, which shall be to you, and all peo-ple.

*gives...*  
Moderato. *mf* *cres:*

Un-to you a Child is born, Un-to you a Son is given, Un-to

Un-to you a Child is born, Un-to you a Son is given, Un-to

Un-to

Moderato.  $\text{♩} = 66$ . *mf* *fores:*

Un-to

*rit:* *repet.*

you a Child is born, Un-to you a Son is given.

you a Child is born, Un-to you a Son is given.

you a Child is born, Un-to you a Son is given.

you a Child is born, Un-to you a Son is given.

*rit:*

you a Child is born, Un-to you a Son is given.

## Andante affettuoso.

And His name shall be call ed Je - sus, His

And His name shall be call ed Je - sus, His

And His name shall be call ed Je - sus, His

And His name shall be call ed Je - sus, His

Andante affettuoso. ♩ 72.

And His name shall be call ed Je - sus, His

name shall be call - ed Je - sus, For He shall save His peo - ple, For

name shall be call - ed Je - sus, For He shall save His peo - ple, For

name shall be call - ed Je - sus, For He shall save His peo - ple, For

name shall be call - ed Je - sus, For He shall save His peo - ple, For

name shall be call - ed Je - sus, For He shall save His peo - ple, For

He shall save His peo - ple, For He shall save His peo - ple from their sins.

He shall save His peo - ple For He shall save His peo - ple from their sins.

He shall save His peo - ple, For He shall save His peo - ple from their sins.

He shall save His peo - ple, For He shall save His peo - ple from their sins.

He shall save His peo - ple, For He shall save His peo - ple from their sins.

*Vox Humana, or Vox Celeste.*

*p dolce.*

*Vigoroso.*

Glo - ry to God in the

Glo - ry to God in the

Glo - ry to God in the

Glo - ry to God in the

*Full:*

*f*

*ff*

*rit:*

*ff Vigoroso, -126.*

*Ped*

High - est, Glo - ry to God in the High - est, Glo - ry to God,

High - est, Glo - ry to God in the High - est, Glo - ry to God,

High - est, Glo - ry to God in the High - est, Glo - ry to

High - est, Glo - ry to God in the High - est, Glo - ry to



Glo - ry to God, Glo - ry, to God in the High - est, Glo - ry to God,  
Glo - ry to God, Glo - ry, to God in the High - est, Glo - ry to God,  
God, Glo ry to God, .. to God in the High - est, Glo - ry to God,  
God, Glo ry to God, to God in the High - est, Glo - ry to God,

The first system of the musical score features four vocal staves and a grand piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are 'Glo - ry to God, Glo - ry, to God in the High - est, Glo - ry to God,' repeated across the staves. The piano part provides harmonic support with chords and moving lines.

*rit:* *p slow.*  
Glo - ry to God, Glo - ry to God in the high - est. And on earth  
*rit:* *p slow.*  
Glo - ry to God, Glo - ry to God in the high - est. And on earth  
*rit:* *p slow.*  
Glo - ry to God, Glo - ry to God in the high - est. And on earth  
*rit:* *p slow.*  
Glo - ry to God, Glo - ry to God in the high - est. And on earth

The second system continues the vocal and piano parts. It includes performance markings such as 'rit:' (ritardando) and 'p slow.' (piano, slow). The lyrics are 'Glo - ry to God, Glo - ry to God in the high - est. And on earth'. The piano accompaniment continues with harmonic support.

*pp*  
peace, good - will t'wards men, And on earth peace, good - will t'wards men.  
*pp*  
peace, good - will t'wards men, And on earth peace, good - will t'wards men.  
*pp*  
peace, good - will t'wards men, And on earth peace, good - will t'wards men.  
*pp*  
peace, good - will t'wards men, And on earth peace, good - will t'wards men.

The third system features the vocal staves and piano accompaniment. The lyrics are 'peace, good - will t'wards men, And on earth peace, good - will t'wards men.' The piano part includes dynamic markings like 'pp' (pianissimo) and 'sf' (sforzando) at the end. The system concludes with a final chord.

*a tempo.*

Glo - ry to God in the High - est, Glo - ry to God in the High - est, Glo - ry to God,

Glo - ry to God in the High - est, Glo - ry to God in the High - est, Glo - ry to God,

Glo - ry to God in the High - est, Glo - ry to God in the High - est, Glo - ry to

Glo - ry to God in the High - est, Glo - ry to God in the High - est, Glo - ry to

*ff a tempo.*

Glo - ry to God, Glo - ry to God in the high - est, Glo - ry to God,

Glo - ry to God, Glo - ry to God in the high - est, Glo - ry to God,

God, Glo - ry to God, to God in the high - est, Glo - ry to God,

God, Glo - ry to God, to God in the high - est, Glo - ry to God,

*slower.*

Glo - ry to God, Glo - ry to God in the high - est. *fff* A - men.

*slower.* Glo - ry to God, Glo - ry to God in the high - est. *fff* A - men.

*slower.* Glo - ry to God, Glo - ry to God in the high - est. *fff* A - men.

*slower.* Glo - ry to God, Glo - ry to God in the high - est. *fff* A - men.

*slower.* Glo - ry to God, Glo - ry to God in the high - est. *fff* A - men.

*slower.*

W. 1623.

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